

**Indiana Wesleyan University**  
**World Literature: Voices & Stories**  
English 180-82A, Spring 2018  
TR 9:25-10:50am  
Elder Hall 150

**Contact Information**  
Dr. Dottie Soderstrom  
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Office Hours: by appointment  
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**Texts:** *Norton Anthology of World Literature, shorter third edition, Volume 2*  
*The Essential Iliad*, Homer, Lombardo translation  
*All Quiet on the Western Front*, Remarque  
*The Merchant of Venice*, Shakespeare (The Pelican Shakespeare, Penguin Books)  
PDFs and links as posted on Brightspace, printed by students and brought to class

**Supplies:** Access to a computer outside of class  
Notebook, journal, & loose-leaf paper in class every day  
Pocket folder   Black or blue ink pens   Storage for backing up data

### **Student Learning Outcomes**

By the end of this course, students will be able to:

- Explain the values of reading, studying, and creating literature, both Western and non-Western.
- Critically interpret and discuss literature, sharpening skills in literary analysis.
- Appraise texts through an understanding of Christian perspectives.
- Recognize the complex web of ideas and cultural conventions that inform the creation and interpretations of literature.

### **About English 180, Humanities World Literature:**

ENG 180 Humanities World Literature is designed to acquaint students with major authors and epochs in Western and world literature in the context of world history and culture—strengthening students' reading skills while deepening their intellectual, cultural, and spiritual experience.

*so much depends  
upon*

*a red wheel  
barrow*

*glazed with rain  
water*

*beside the white  
chickens.*

*-William Carlos Williams,  
"The Red Wheelbarrow"*

## Grade Distribution & Major Due Dates

*“Create dangerously for people who read dangerously....Somewhere, if not now, then maybe years in the future, a future that we have yet to dream of, someone may risk his or her life to read us.”*

—Edwidge Danticat

Grade Distribution	
Exam 1	100
Exam 2	100
Exam 3: Final	100
Quizzes & Assignments	300
Writing Assignment	100
Group Presentation	100
Attendance & Participation	100
Creative Project	100
<b>Total Points</b>	<b>1000</b>

Grading Scale	
940-1000	A
900-939	A-
868-899	B+
834-867	B
800-833	B-
768-799	C+
734-767	C
700-733	C-
668-699	D+
634-667	D
600-633	D-
0-599	F

Major Assignments	Date	Points
Exam 1	2.1.18	100 points
Exam 2	3.20.18	100 points
Writing Assignment	3.27.18	100 points
Creative Project	4.17.18	100 points
Final Exam	4.25.18	100 points

## Course Requirements

### Reading Quizzes and assignments (300 points):

Often and unannounced, students will take brief reading quizzes. **There will be no make-up quizzes, and no quizzes will be given early or late without a university excuse—even illness.** Quizzes will not be returned, but as soon as they are graded, the scores will be posted on Brightspace. If you have questions, you may ask to see your quiz in my office. Some of the quiz questions may reappear in some form on the final. Additional reading responses will also be assigned.

### Group Presentations (100 points):

Groups of five students (assigned by me) will give a creative/dramatic presentation on a particular work (randomly assigned). The group members will choose a section from their assigned reading and give a dramatic and entertaining reading /performance using the language of the text (10 to 15-minute limit). Further details will be posted to Brightspace.

## Reading

We are going to do **a lot** of reading in this course, reading that at times is going to expose us to topics that could be considered inappropriate or offensive. The intellectually honest investigation and research of various “cultures” within the United States and around the world necessitates not excluding texts because of content that some may find offensive culturally or morally. The inclusion of the required texts and reading selections in this class does not by any means denote endorsement of immoral behavior on the part of the professor or the university. Throughout the semester as we confront these topics, keep in mind that we are learning and writing about people and cultures different from our time and cultural place. Instead of being offended by the way issues are presented in the texts, endeavor to understand the writers’ perspectives. As a class, we have the unique opportunity to discuss, deconstruct, and analyze texts and culture from a Christian worldview. Through better understanding fallen human behavior, we become more equipped to bring Christ’s healing to a broken and fractured world. Please see me if you cannot personally deal with any material presented and discussed in this class.

There is a significant amount of reading in this class. The only way you will keep up is to discipline yourself to read a certain amount every day. Keep notes, underline, highlight--become very intimate with these works. **Note:** Keep EVERYTHING you write or I give you in this class, including readings you print from Brightspace. We may use them again later in the semester. Bring all assigned readings with you to class on the day we are discussing them, including *Norton Anthology*, *All Quiet on the Western Front*, *The Merchant of Venice*, and printed PDFs of additional readings on Brightspace, so that you can follow along and reference them specifically during class discussions.

Further details on other assignments, including exams, writing assignments, and your end-of-semester creative project will be posted to Brightspace.

## Course Expectations & Policies

### Correspondence

As I have many, many students this semester, please remember the following when contacting me outside of class:

1. I want to help you succeed this semester. I also want you to learn how to succeed, which means figuring some things out for yourself. Before you email me about an assignment, due dates, or rules on commas, please read your syllabus, assignment sheets, or your textbooks.
2. If you have a problem with some aspect of the class or my teaching or your grade, ask me for an appointment. We will talk about it in a face-to-face conversation. I will not address or reply to complaints sent via email.
3. I am happy to give you feedback on your writing or coursework. Email me the piece along with a request for an appointment and what you would like input on specifically, and we will discuss it.
4. I have tried to make the syllabus as exact as possible, but there’s a chance it may have to change. Please be willing to be flexible.
5. Please remember this class is not a democracy. I appreciate your respectful input, but I reserve the right to make all final decisions based on what I feel is best for the class.

## Attendance

- I expect you to attend every class. For every unexcused absence beyond two, I will reduce your grade point total by 5 points. Excessive absences could result in failure of the course, so skip wisely (or not at all). If you do miss a class for any reason, including illness or extracurricular activities, you are responsible for telling me you will be absent and turning in your work, and you are responsible for finding out what you missed as soon as possible.
- Assignments are due on the assigned date, whether or not you are in class or on campus. If you know in advance you will be missing class on a due date, submit your work to me ahead of time. Do not miss class on a day your group is scheduled to present.
- **Examples of an excused absence:** death in the immediate family, family emergency, sickness to the point of hospitalization, or a participation in an excused University event (soccer game, Chorale performance, etc). In all of these cases, there will be an official University excuse—see to it that I get it.
- **Examples of an unexcused absence:** headache, backache, sore throat, waking up late, going to Indy with friends, family vacation, leaving early for the weekend or a break, etc.

## Classroom Behavior

- **Technology:** Phones and laptops will not be necessary in this class . . . so don't use them during class unless I have said it is a designated technology-use-approved time. If I can see your glowing screen, or you're constantly looking down into your bag to check your phone, we have a problem. Improper use of technology will result in a grade reduction of one letter on your next exam.
- **Food and Drink:** Please do not eat during class. I don't mind beverages as long as you drink them quietly and clean up after yourself.
- **Respect:** Be respectful of me, your classmates, and any guest speakers by speaking and being quiet at the appropriate times. No homophobic, sexist, racist, or otherwise offensive comments will be tolerated in class.
- **Sleeping:** Don't do it in class.
- **Reading and Homework:** These are important. Please do them before class.

## Assistance

- A big part of my job takes place outside of the classroom, and if you are struggling with this class for any reason, please arrange an appointment with me. Don't wait until the end of the semester to ask me for help—most early rocky grades won't kill your grade unless you let them.
- Use the online gradebook to keep yourself updated on your grades. After the last day of exams is too late to email me about changing your grade. Keep track of your progress throughout the semester and let me know if a score is missing or if you have concerns about the posted grade.

## Plagiarism

- **Plagiarism** is using others' words or ideas as your own without crediting the source. It is intentionally putting a wrong citation on research taken straight from someone else's work. It is also using your own work from other classes for credit in this class. It most often happens when students copy and paste large chunks of material from an online source. Essentially this is stealing and reflects lack of integrity.
- **Inadvertent plagiarism** is slightly trickier but is when a student uses someone else's words verbatim (instead of paraphrasing them), when a student puts an incorrect citation with research, or when a student uses more quotes than original writing in their own work. While not cheating, it is still not doing your own work for the class, and is academic laziness. While it may not result in a case for the dean, the student usually ends up with a very low grade on the assignment.
- What is plagiarism?
  - Buying or downloading an essay off the internet, or, more commonly, copying and pasting information off the internet into an essay.
  - Using your roommate's essay from last semester.
  - Using a previously written essay from another school/class/semester
  - Using another writer's thoughts or words in your essay without giving that writer proper credit in an in-text citation.
  - Passing off as original any ideas that are not your own.
- See the "Student Resources and Information" section on our Brightspace page for additional information concerning Academic Honesty, Disability Services, and The Inkwell Writing Center, among other resources that will be pertinent and useful to our course.
- Also unethical for this course is reading online summaries of these literary works in place of reading the works themselves. SparkNotes and similar sites, I'm looking at you.

## Tentative Calendar

(I reserve the right to make changes as needed throughout the semester)

**NOTE:** Assignments and readings are due on the date listed, so always look ahead to know what your “homework” is for any given class meeting.

Key:    *NAWOL*= *Norton Anthology of World Literature*, Volume 2

### WEEK 1

Tuesday, Jan.9	<p>Course introduction and some hows and whys of reading literature</p> <p><b>Read:</b> Intro to <i>The Essential Iliad</i> and <i>The Iliad</i>, Book I before first class</p> <p><b>Introduction paragraph assignment (in class):</b> Part 1: Write 1-3 paragraphs that accomplish the following: Introduce yourself to me. Tell me about your relationship to reading and writing (love/hate). Describe something interesting about yourself. Part 2: What are your goals for this class and semester overall? Be specific and go beyond just the grades you hope to earn.</p>
Thursday, Jan. 11	<p>Intro to Ancient World</p> <p><b>Read:</b> <i>The Iliad</i>, Books 22 and 24</p>

### WEEK 2

Tuesday, Jan. 16	<b>Read:</b> <i>The Odyssey</i> , Book I and selections from Book V (Brightspace)
Thursday, Jan. 18	<b>Read:</b> <i>The Odyssey</i> , excerpts from Books XI and XVIII-XX (Brightspace)

### WEEK 3

Tuesday, Jan. 23	<p><b>Read:</b> <i>Omeros</i> selections (<i>NAWOL</i> 1623-1644) and Intro to Euripides and all of <i>Medea</i> (Brightspace)</p> <p><b>Group 1 dramatic/creative presentation</b></p>
Thursday, Jan. 25	<p><b>Read:</b> Augustine’s <i>Confessions</i>, selections (Brightspace)</p> <p><b>Group 2 dramatic/creative presentation</b></p>

#### WEEK 4

Tuesday, Jan. 30	<b>Read:</b> Dante's <i>Divine Comedy</i> selections, <i>Inferno</i> Cantos 1-5, 30 (Brightspace); exam prep <b>Group 3 dramatic/creative presentation</b>
Thursday, Feb. 1	<b>Exam 1:</b> Works from the Ancient World, Middle Ages, & Renaissance

#### WEEK 5

Tuesday, Feb. 6	<b>Read:</b> <i>Merchant of Venice</i> , Introduction and Acts I-II
Thursday, Feb. 8	<b>Read:</b> <i>Merchant of Venice</i> , Acts III-V <b>Group 4 dramatic/creative presentation</b>

#### WEEK 6

Tuesday, Feb. 13	No Class: Day of Common Learning
Thursday, Feb. 15	<b>Read:</b> Mary Wollstonecraft's "The Vindication of the Rights of Woman" (NAWOL 160-163) and Sor Juana Inés de la Cruz's "The Poet's Answer to the Most Illustrious Sor Filotea de la Cruz" and poems (NAWOL 68-86)

#### WEEK 7

Tuesday, Feb. 20	<b>Read:</b> Intro material (NAWOL 369-381) and Anna Bunina "Conversation Between Me and the Women" (NAWOL 597-600)
Thursday, Feb. 22	<b>Read:</b> Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, An American Slave</i> (NAWOL 512-539)

#### WEEK 8

Tuesday, Feb. 27	<b>Read:</b> Frederick Douglass, <i>Narrative</i> (NAWOL 539-573)
Thursday, March 1	<b>Read:</b> Intro to Realism (NAWOL 697-702) and Leo Tolstoy's <i>The Death of Ivan Illyich</i> (NAWOL 807-850) <b>Group 5 dramatic/creative presentation</b>

**March 6 and March 8: No Class: Spring Break**

WEEK 9

Tuesday, March 13	<b>Read:</b> Henrik Ibsen's <i>Hedda Gabler</i> Acts I-II (NAWOL 850-889)
Thursday, March 15	<b>Read:</b> Henrik Ibsen's <i>Hedda Gabler</i> , Acts III-IV (NAWOL 889-910), exam prep <b>Group 6 dramatic/creative presentation</b>

WEEK 10

Tuesday, March 20	<b>Exam 2:</b> From <i>Merchant of Venice</i> to <i>Hedda Gabler</i>
Thursday, March 22	<b>Read:</b> <i>All Quiet on the Western Front</i> , Chapters 1-3

WEEK 11

Tuesday, March 27	<b>Read:</b> <i>All Quiet on the Western Front</i> , Chapters 4-7 Writing Assignment due online Intro Creative Project
Thursday, March 29	<b>Read:</b> <i>All Quiet on the Western Front</i> , Chapters 8-12 <b>Group 7 dramatic/creative presentation</b>

WEEK 12

Tuesday, Apr. 3	<b>Read:</b> Kafka's "The Metamorphosis" (NAWOL 1201-1235) <b>Group 8 dramatic/creative presentation</b>
Thursday, Apr. 5	<b>Read:</b> Intro to Modernism (NAWOL 1003-1013) and Virginia Woolf's "A Room of One's Own" (NAWOL 1309-1335), and Tillie Olsen's "I Stand Here Ironing" (Brightspace)

WEEK 13

Tuesday, Apr. 10	<b>Read:</b> James Baldwin's "Notes of a Native Son" (NAWOL 1491-1509) and Langston Hughes poetry selections (Brightspace) <b>Read:</b> Jamaica Kincaid's "Girl" (NAWOL 1724-1726) and poems by Nikki Giovanni and Sharon Olds (Brightspace)
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Thursday, Apr. 12

Intro to Postmodernism and Contemporary Lit

**Read:** Yehuda Amichai's poems (NAWOL 1611-1623) and Naomi Shihab Nye's poems (Brightspace)

WEEK 14

Tuesday, Apr. 17

**Read:** Isabel Allende's "And of Clay We are Created" (NAWOL 1734-1742); exam prep

Final Class Meeting: Creative Reinterpretation Project Due

Thursday, Apr. 19

**No Class: Day of Scholarship**

WEEK 15: Final Exam Week

Final Exam:

**Exam 3: From *All Quiet on the Western Front* through contemporary readings**

ENG 180A: Wednesday, April 25, 10-11:50am